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SYLLABUS FOR FRENCH I, II, III. NEW PROGRAM.

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STUDENTS AT ANTIOCH COLLEGE WHO PARTICIPATED IN A NEW PROGRAM IN FRENCH I, II, AND III RECEIVED THIS COURSE SYLLABUS WHICH EXPLAINS THE OBJECTIVES, METHODS, SCHEDULE OF CLASS ACTIVITIES, AND MINIMUM REQUIREMENTS IN READING FOR EACH LEVEL. THE SYLLABUS EMPHASIZES THE UNIQUE ASPECT OF THE PROGRAM WHICH IS THE HIGHLY INDIVIDUALIZED INSTRUCTION, EACH STUDENT PROCEEDING THROUGH THE COURSE AT HIS OWN PACE ACCORDING TO HIS OWN ABILITY AND MOTIVATION. THE SYLLABUS ANNOUNCES THE FILMS, SLIDES, TAPES, POPULAR SONGS, PATTERN DRILLS, AND INDIVIDUAL CONFERENCES THAT CONSTITUTE THE MATERIALS OF THE COURSE. REFER TO FL 000 315 FOR A DESCRIPTION OF THE PROGRESS AND RESULTS OF THE NEW COURSE. (AS)

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SYLLABUS

for

FRENCH I, II, III

New Program

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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Aaron B. Everett

FL 000 399

Antioch College
1966-1967

What is this new course in French? This new course is the attempt of the Foreign Language Department to make a program to fit as nearly as possible into the new first year program. We can see the 39 films - the core of the program -- as equivalent in some sense to the presentations which you will be having in the first year program. Comparable to the seminar groups, where you are divided into interest groups, here you will be divided into groups according to ability in French conversation on these films.

One major difference between this and the first year program is the matter of day to day attendance. Regular daily classes are not a part of the first year program, but this is not seen as being feasible in language study. Daily practice and daily contact with the language are necessary to improve proficiency and to maintain past ability. Therefore, there are lessons six days a week for the beginners and lessons five days a week for those who are more advanced.

Specifically and basically, this course is an attempt to formulate an individualized course for each student insofar as possible within a university framework, allowing him as much leeway for a personal program as possible. Within this new course, through the many audio-visual materials available, each student will be able to proceed in this study of French at his own rate of learning, set by his own motivation, interest and ability.

The following pages will explain how it will be possible for the beginning student to move through from French I through French II in one quarter (or even through French III), and how a student in French II can go directly into a literature course. In the case of those entering French III, we expect them to move so far in their reading and speaking ability that they will be able to undertake the next course, on the literature level, with no difficulty whatsoever. The responsibility for speed and accomplishment will depend on the individual student.

These achievements have been true only in isolated cases heretofore. It is now hoped that every student will be motivated by these possibilities and challenges provided so as to move his study of French forward faster and to higher levels much earlier than has previously been possible.

Remember !

> It is through use of the materials available and through constant contact with the language -- through speaking, writing, hearing -- that you can progress beyond normal expectations. Hit and miss or occasional activity will not suffice.

As the title page indicates, this is a new program in French. Three classes -- French I, French II and French III -- are being taught at the same time so that a great deal of mobility will be possible. In the ordinary program each of these classes is taught separately and students scheduled for one cannot move into another during the quarter. The point of this new program is to make it possible for the student to move as rapidly as possible and from one course into another during the eleven weeks of the quarter. Conceivably a beginner might complete I, II and III in one quarter, and certainly many students can complete I and II in one quarter.

The same would be true of people going into French II. Normally, they would have to take the usual progression of II and then III. It will now be possible for a student to move directly from French II into literature courses, depending solely upon his performance in this course.

As far as those entering French III are concerned, this type of arrangement will expose them to new material, making it possible for them to pick up a good deal of practical vocabulary. Having the course built around a central core of experiences, they will review the elementary basis of the language and improve their oral ability. They should gain a good facility in speaking French during the quarter. The French III people may be inclined to think from the first lesson that this is going to be so simple that they won't have much work to do. Beware! These lessons are deceptively simple. They are very compact and if you don't study them from the beginning, you will soon be lost.

As indicated on the attached daily schedule, College Entrance Examinations (CEEB) will be administered on the final two days of the course. The following scores, used for placement of students, are based on results from previous CEEB exams:

Students will qualify for French II with a score of 410.

Students will qualify for French III with a score of 550.

Students will qualify for literature courses with a score of 650.

A French II student may go on to III with a score as low as 500 (equivalent to C-). A French I student may go on to III with the same score if he wishes, but a score of 550 for him is considered desirable and advisable.

A French III student qualifies for entrance into a literature course with a score as low as 550 (equivalent to C-). However, for French I and II students, a score of at least 625 and preferably 650 is desirable and advisable. Those with a C-minus score would normally encounter difficulty in keeping up with the work expected in a Level II course.

Obviously, the standards set for the students who omit II and/or III are higher than for the poorest of those proceeding normally through the series of courses. This is to ensure probable future success in language study and to offset the smaller amount of contact time with the language.

Textbooks

French I: En France, comme si vous y etiez (Hachette)
Introductory French Reader (Milligan)

French II: En France, comme si vous y etiez (Hachette)
Introductory French Reader (Milligan)
French Prose: An Intermediate French Reader (Galpin, Milligan)

French III: En France, comme si vous y etiez (Hachette)
French Prose: An Intermediate French Reader (Galpin, Milligan)
Introduction to French Literature (Alden)

Films

The core of this program is the 39 films, En France comme si vous y etiez, which all students will see. These films deal with many aspects of daily life, providing you with phrases and expressions for everyday situations. Conversation periods for all groups will be formed with the material from these films as a basis. Three separate conversation groups are planned and you will place yourself in the conversation group best suited to your oral ability, and as you improve you will move on into a more advanced group.

Taped Lectures ("L'Histoire vue a travers l'art")

For the French II and III people, there are also slides with taped lectures on "L'Histoire vue a travers l'art" which will be seen every Tuesday and Thursday. They will hear half of the lecture and see half the slides on each of those days. (It was thought that 45 minutes, the total length of each lecture, was too long for one showing.) This will provide this group with a very rapid and completely unadulterated type of spoken French. It is hoped that, as the people in French I progress, they, too, can start attending these lectures to improve their aural ability.

Readings

In addition to the films, conversations built around them, and the "L'Histoire vue a travers l'art" lectures, there will also be readings. These are outlined at the end of this syllabus for I, II and III. Those students who have had no French whatsoever, or a year or less of high school French, should do no reading until the end of third week (unless you feel you are moving rapidly and would like to start reading earlier).

Those who have had some French (2 years or less) but who do not feel that under ordinary circumstances they would have gone into an intermediate course (generally if they scored less then 410 on College Boards), should start reading Introductory French Reader, beginning with the first stories. It is expected that they will be reading more slowly than the next group.

Those who would normally have enrolled for French II will start reading immediately but will start reading from the fourth assignment in Introductory French Reader, which will give them about 10 reading assignments. As they finish the assignments in the introductory book, they move on to French Prose: An Intermediate French Reader, following the suggestions outlined in the syllabus under Readings and move ahead at their own speed.

Individual discussions

In addition, a main feature of this program is that you will be expected to come in to see either the teacher or the assistant individually. This is quite new in terms of past teaching methods. We expect the individual student to come in whenever he wishes to discuss whatever he wishes of his reading. The point of this is twofold: (1) to allow each student time to discuss, to talk in French and (2) to use French on a level different from that of the conversation groups in class. The particular hours for this will be set up later.

Tapes

There will also be available several copies of tapes which will contain the major portions of the sound tracks of the films, along with special exercises and pattern drills through which the student can learn new material based on the same type of patterns. Each student should get as much practice as possible each day on these patterns, so that he can repeat them as though by reflex, without having to stop and think what to say next.

There are no laboratories scheduled for you to listen to these tapes. Once again, the responsibility is yours to play the tapes and this can be done in two ways: (1) You may go to the Audio Visual Laboratory (in the Library) and ask the laboratory assistant to put a tape on for you and you may stay there to listen to the tape. Or (2) you may check out the tapes. Copies of the

tapes will be available to be checked out by the circulation desk along with tape recorders. We have made it possible, in effect, to have a mobile laboratory where you can check out not only the tape but the "laboratory" too and study at your own leisure alone or with a group of individuals. You will find by daily use of the tapes, you will learn the material by practice and repetition of the patterns, rather than memorization of rules and vocabulary words.

Songs

We will also have some 20 songs which we will learn during the quarter. These are songs currently popular in France. There will be two new songs each week, one each Tuesday and Thursday, in addition to one on the first day of class. The words of the songs will be mimeographed and passed out to the class on those days. These songs have several purposes: Once again, you will be hearing French, understanding spoken French, acquainting yourself with the various accents, and also you will be singing (saying) phrases, soon by second nature, knowing what they mean without having to translate. You will not hear any of these songs many times in class, perhaps two or three times in class, but they are also on tapes by the circulation desk in the Library and these too can be checked out for you to sing over and over again.

Schedule

Following this section is a schedule of the various activities for each class day for each group. You will notice that the beginners have one schedule and the intermediate and advanced (or II's and III's) have another. The II's and III's are going to be, for conversation purposes, divided into two groups and those in II will advance into Group III as they become ready and able. People from I will move into II and on into III whenever possible.

Following the daily schedule there is a list of readings. Let me point out once again, it is hoped that individuals from I will move ahead in the readings as fast as possible with the hope of completing the entire series (I, II and III) by the time the quarter is over.

Sample Schedule

Fourth Week	French I	French II and III
Monday	Song Film - Lesson 16 Comments Song Dictee Song	Song Film - Lesson 16 Comments Song Dictee Song
Tuesday	New Song Re-run - Lesson 16 Conversation Song	New Song L'Histoire vue a travers l'art Conversation groups
Wednesday	Song Film - Lesson 17 Comments Song Dictee Song	Song Film - Lesson 17 Comments Song Dictee Song
Thursday	New Song Re-run - Lesson 17 Conversation Song	New Song L'Histoire vue a travers l'art Conversation groups
Friday	Song Film - Lesson 18 Comments Song Conversation Song	Song Film - Lesson 18 Comments Song Conversation Song

Weekly Reading:

Suggested Readings

French I and French II

Beginners, those with no previous study of French, should begin after the third week with the first listed reading in Introductory French Reader. Those with some previous contact with the language may start immediately with the first suggestion and then proceed on through, or they may start with the fourth one.

French II students should start immediately with the fourth suggestion but should clearly be able to move more rapidly through the list than the beginners.

Introductory French Reader - Milligan

1. pp. 1-6
2. pp. 10-20
3. pp. 23-29
4. pp. 50-51 and 78-85
5. pp. 89-92
6. pp. 133-137 and 157-161
7. pp. 161-173
8. pp. 178-187
9. pp. 190-199
10. pp. 228-236
11. pp. 237-244
12. pp. 247-254
13. pp. 54-64 (placed here because of difficulty)

Beginners may continue with An Intermediate Reader (see below) as they complete the first text. French II students should proceed immediately with the selections as suggested below.

French Prose: An Intermediate Reader - Galpin & Milligan

When you begin the Intermediate Reader, you should be reading eight to ten pages every day in order to complete at least Sections III, IV and V of the Reader. You should clearly be doing twice that much per day if you wish to read on into the French III level and attempt to complete that stage.

It will perhaps be more appropriate to read Sections III, IV and V first. The student may then return to sections I and II to read what may be of interest. The reading of these two letter sections is not being stressed as the others because the authors will be encountered in later readings.

French III

French Prose: An Intermediate Reader - Galpin & Milligan

Your reading begins with the Intermediate Reader and you should from the beginning try to work up to 15-20 pages of reading per day in order to complete the work expected satisfactorily.

After completing the Intermediate Reader, go on to the selections indicated in Introduction to French Masterpieces, as listed below. This text will serve as an introduction to French literature from earliest times through the end of the 19th century.

Introduction to French Masterpieces - Alden

Suggested readings: (If the student would like to read the plays in this book, he should read the entire play.)

1. Villon, p. 15 and Ronsard, pp. 26-27. Also read selections from Montaigne. (See also the tapes of poetry in Audio-Visual library.)

2. La Fontaine, pp. 71-73; Voltaire, pp. 87-100. (Also read "Zadig et les femmes", French Prose: An Intermediate Reader, if you like Voltaire and have not read this previously.)

3. Rousseau, pp. 102-109; La Poesie Romantique (See also the tapes of of poetry in Audio-Visual library.)

4. Chateaubraind, pp. 144-163.

5. Hugo, pp. 172-191.

6. Hugo, pp. 191-208.

7. Balzac, pp. 209-226.

8. Balzac, pp. 226-244.

9. Flaubert, pp. 245-259.

10. Flaubert, pp. 259-273.

11. Flaubert, pp. 273-286.

12. Zola, pp. 287-306.

13. Zola, pp. 306-328.

At this point the student should begin to consider what novels (or plays) he would like to read.

The French III student would normally be expected to read three novels in addition to the regular work in the course and the readings listed above.

The French II student expecting to complete French III during the quarter will probably find that two novels is the very most that he can do.

The French I student, planning on completing French III during the quarter, should read as much as he has time for; however, one novel in addition to the other readings would probably suffice. This would probably be an adequate amount of work to allow him to achieve a high enough score on the CEEB in order to enter a French literature course.

The following are titles from which you may choose, graded in order of difficulty.

Erckman-Chatrian	Le Conscrit de 1813 Madame Thérèse
Labiche	La pouche Aux Yeux La Grammaire Un Chapeau de Paille d'Italie
Maeterlinck	L'Oiseau Bleu Pelleas et Melisande
France	Le Crime de Sylvestre Bonnard Thais Pierre Noziere Le Livre de Mon Ami
Daudet	Le Petit Chose Tartarin de Tarascon Sapho
Dumas, A. (Pere)	Les Trois Mousquetaires
Maurois	La Machine a Lire les Pensees Ariel ou la Vie de Shelley
Rolland	Vie de Beethoven (shorter ed.) Vie de Michelange Vie de Tolstoi
Loti	Pecheur d'Islande Madame Chrysantheme Le Mariage de Loti

Harder, but fascinating:

Merimec	Stories, Buffum, edition Carmen Colomba
Maupassant	Several editions of his short stories
Zola	Germinal Nana L'Assomoir La Terre
Hugo	Quatre-Vingt-Treize Notre Dame de Paris
Flaubert	Madame Bovary
Balzac	Gobseck Cesar Birotteau Eugenie Grandet Le Pere Goriot Le Cousin Pons Les Illusions Perdues

Other possible titles include the following more recent works.

Albert Camus' L'Etranger, La Chute, La Peste, Le Mythe de Sisyphe, L'Homme revolte, L'Exil et le Royaume. These have all been favorites in the past as well as La Nausee by Jean-Paul Sartre. This has a particular appeal to students interested in Sartre's brand of existentialism. However, the student should be forewarned that the work is relatively difficult.

Andre Gide has also been a favorite in the past. One might read La Symphonie Pastorale, Les Caves du Vatican, L'Immoraliste, La Porte Etroite, as well as the longer but very exciting Les Faux-Monnayeurs.

Many students have read the works of St. Exupery such as Le Petit Prince and Vol de Nuit.

Heath and Co. has just published a book about the French Resistance during World War II that is quite interesting. The book is by Noel-Noel and is called Le Pere Tranquille.

The above mentioned text is noted because it has very useful footnotes which aid the reader. The lack of footnotes and vocabulary in the Livres de Poche is perhaps a disadvantage; but, the student should have a look at the books available in this series by leafing through the last pages of any volume in the Livres de Poche.

Macmillan has a series of very interesting volumes which have the advantage of footnotes and vocabulary. The volumes presently published include:

Samuel Beckett	- En Attendant Godot
Francois Mauriac	- Therese Desqueroux
Vercors	- Sylva
Ed. Cohn and Parker	- Monologues de Minuit
Gide	- L'Immoraliste
Jean Cocteau	- Thomas l"Imposteur
Albert Camus	- Le Malentendu
Henry de Montherlant	- Fils de Personne
Ed. Carlut and Marks	- Recits de nos jours
Ed. Benamou and Calin	- Aux Portes du Poeme
Alain Robbe-Grillet	- La Jalousie
George Bernanos	- Dialogues des Carmelites
Andre Malraux	- Lectures Choisies

The last mentioned author is, of course, the Minister of Culture in the present French Government. More importantly, he is the author of the exciting novels, La Condition Humaine and La Voie Royale. These are both relatively difficult works but are certainly worth the effort involved.

Another work by one of the above mentioned authors and one that has excited interest in students in the past is the novel by Francois Mauriac, Le Noeud de Vipres.

There is a very interesting novel by Duhamel called La Confession de Minuit that the student could clearly find amusing and exciting.

Some students have been interested in Surrealism and have found of interest the novels Le Paysan de Paris by Louis Aragon; Nadja or L'Amour Fou of Andre Breton. Julien Gracq has also written what are classified as surrealist novels, for example, Le Rivage des Syrtes.

There is, likewise, another work which would be of real interest to anyone who has encountered the French "mentalite" or is about to do so. Les Carnets du Major Thompson, by Daninos, shows insights into both the French and the English temperaments that are not only amusing but very stimulating.

Clearly the possibilities are virtually endless. We could not hope to provide a complete list of available or possible selections. The above is appended in order to submit possibilities to the student. He should feel perfectly free to read others. However, in most cases, it might be wise to consult with the instructor as to the level of difficulty of the selection.